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Concerto-Aria Concert

Glenn Block Conductor
Illinois State University

Rachel Ann Miller Mezzo-Soprano
Illinois State University

Devin Cano Alto-Saxophone
Illinois State University

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Illinois State University
College of Fine Arts
School of Music

Concerto-Aria Concert

Illinois State University Symphony Orchestra

Glenn Block, *Music Director and Conductor*
Rachel Ann Miller, *Mezzo-Soprano*
Devin Cano, *Alto Saxophone*

Center for the Performing Arts
Sunday, April 29, 2018
7:00 p.m.

This is the one hundred and eighty-sixth program of the 2017-2018 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

from *Il Barbiere di Siviglia* (1816)

Una voce poco fa

from *Les Huguenots* (1836)

Nobles seigneurs, salut!

Rachel Ann Miller, *mezzo-soprano*

Concerto in E-flat Major, Op. 109 (1934)

Devin Cano, *alto saxophone*

~ Intermission ~

Endowment Scholarship Presentation

Symphony No. 3, Op. 97 in E-flat Major (1851) "Rhenish"

I. Lebhaft
II. Scherzo: Sehr mäßig
III. Nicht schnell
IV. Feierlich
V. Lebhaft

Gioacchino Rossini

(1792-1868)

Giacomo Meyerbeer

(1791-1864)

Alexander Glazunov

(1865-1936)

Robert Schumann

(1810-1856)

Translations

Una voce poco fa from *Il Barbiere di Siviglia*

ROSINA (con una lettera in mano)

ROSINA (a letter in her hand)

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindor fu che il piagò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Il tutor ricuserà,
io l'ingegno aguzzerò.
Alla fin s'accheterà.
e contenta io resterò
Sì, Lindoro mio sarà;

The voice I heard just now
has thrilled my very heart.
My heart already is pierced
and it was Lindoro who hurled the dart.
Yes, Lindoro shall be mine,
I've sworn it, I'll succeed.
My guardian won't consent,
but I will sharpen my wits,
and at last, he will relent,
And I shall be content.
Yes, Lindoro etc.

lo giurai, la vincerò.
Io sono docile, - son rispettosa,
sono ubbediente, - dolce, amorosa;
mi lascio reggere, - mi fo guidar.
Ma se mi toccano - dov'è il mio debole,
sarò una vipera - e cento trappole .
prima di cedere - farò giocare.

I am docile, I am respectful,
I am obedient, sweet and loving.
I can be ruled, I can be guided.
But if crossed in love, I can be a viper,
and a hundred tricks
I shall play
before they have their way.
I am docile, etc.

Nobles seigneurs, salut! from *Les Huguenots*

Les nobles seigneurs, salut!
Nobles seigneurs, salut!
Seigneurs, salut!
Une dame noble et sage,
dont les rois seraient jaloux,
m'a chargé de ce message,
Chevaliers, pour l'un de vous.
Sans qu'on la nomme,
honneur ici
au gentilhomme
qu'elle a choisi!

Noble lords, hello!
Noble lords, hello!
Noble lords, hello!
Lords, hello!
A noble and wise lady,
whose kings would be jealous,
entrusted me with this message,
Knights, for one of you.
Without being named,
honor here
to the gentleman she chose!

Vous pouvez croire
que nul seigneur
n'eut tant de gloire
ni de bonheur.
Ne craignez mensonge ou piège,
chevaliers, dans mes discours.
Or, salut! que Dieu protège
vos combats, vos amours!
Or, salut, chevaliers!
Dieu protège vos amours!

You can believe
that no lord
had so much glory
neither happiness.
Do not fear lies or traps,
knights, in my speeches.
Now, hello! God protect you
your fights, your loves!
Now, hello, knights!
God protect your loves!

Noble lords, hello!

Translations from www.opera-arias.com

Program Notes

Una voce poco fa from *Il Barbiere di Siviglia* (1816) – G. Rossini

Great operatic comedies are far less plentiful than operatic tragedies. *The Barber of Seville* indubitably stands at the very pinnacle of this repertory, and year after year ranks as one of the Top Ten most frequently performed operas in the repertory. Rosina's entrance aria, "Una voce poco fa", is indicative of the *Barber's* irrepressible good humor and spirit of rascality. It captures to perfection the personality of the coy and clever heroine as she sings first of her secret love for the mysterious stranger Lindoro, and then of her determination to pursue the object of her desire – and woe to anyone who tries to obstruct her!

Program notes by the Vancouver Recital Society

Nobles seigneurs, salut! from *Les Huguenots* (1836) – G. Meyerbeer (born Jacob Beer)

Considered to be the most successful and performed opera composer of the nineteenth century, Giacomo Meyerbeer ignited France with his grand and wondrous compositions. After the reign of Rossini and the bel canto style, Meyerbeer transformed the opera scene with exciting and short-lived arias that always kept the attention of the audience. Meyerbeer worked closely with the famous librettist Eugène Scribe and created multiple masterpieces with his aid. A conversation between the two in a hypothetical dialogue from the *Journal pour Rire* quotes Scribe as saying, "For the public, the most important thing is not to comprehend but to be amused. Besides, if a comic opera contained common sense, it would not be a comic opera;" and therein lies the style of Giacomo Meyerbeer. In his celebrated opera, *Les Huguenots*, the classic love story of star-crossed lovers is staged in the setting of the 1572 purge of French Huguenots (Protestants) by the French Catholics. The love between a Catholic maiden and a Protestant lord is dramatically showcased with an expansive orchestra and larger-than-life choruses. In the aria, "Nobles Seigneurs, Salut!", the pageboy Urbain is sent to greet an assembly of noblemen all while secretly relaying a message to the Protestant nobleman Raoul to come blindfolded to an unspecified location. Urbain dramatically teases the nobles about honor and love in this short, yet immensely difficult aria.

Program Notes by Camille Hathaway

Concerto for Alto Saxophone and Orchestra in E-flat major, Op. 109 (1934) – A. Glazunov

Alexander Glazunov was born in St. Petersburg on August 10, 1865. His father was a successful publisher and violinist and his mother was an amateur pianist. Alexander studied composition under the direction of Nikolai Rimsky-Korsakov. During his career, Glazunov became one of the major Russian composers of the nineteenth century. In 1882, at the age of 16, he composed the first of his nine symphonies. In 1899, Glazunov became a professor at the St. Petersburg Conservatory of Music and later, its director in 1905. In 1928, Glazunov left Russia, touring Europe and the United States and finally settling in Paris. In 1934, he composed a major work titled *Concerto in Eb for Alto Saxophone*, for classical saxophonist Sigurd Rascher. The first performance of this concerto took place in Sweden with Rascher as the solo saxophonist. The *Concerto* is a single movement work with many tempo changes. Its layout is that of a rhapsody with elements of folk music. In this twentieth century work, Glazunov strictly avoided contemporary atonal forms such as serialism, minimalism, and other non-western idioms. Instead, Glazunov used harmonies and ornamentations that are adapted to western classical romantic music and modulated to closely related and remote keys, creating new tonal centers. Chromaticism, dynamics, variations of articulations, and variations in tempo take place throughout this composition. The *Saxophone Concerto* was Glazunov's last major work before he passed away on March 21, 1936 in Paris.

Program Notes by Lori Rosenbauer Huff

Symphony No. 3, Op. 97 in E-flat "Rhenish" (1851) – R. Schumann

Robert Schumann, who spent a great deal of time writing songs in his mid-career, finally turned at the urging of his wife Clara to large-scale orchestral works like symphonies and concertos. He composed the *Symphony No. 3* quickly between November 2 and December 9, 1850. This symphony, the final one he was to write, and a third to be published, marks a high point in the composer's life.

There was a time when Schumann's idiosyncratic style motivated composers and conductors who were ambivalent about his symphonies to think of ways to alter them, some even with the idea of re-orchestrating the works. Ostensibly, such tinkering with the originals would have corrected what was initially read as their awkwardness and clumsy scoring, but it might also have made them sound like someone else's music altogether. They were not discarded because of their lovely themes and occasional glorious moments, but when Gustav Mahler conducted them, he completely "retouched" the orchestration. George Bernard Shaw, neither a composer nor a conductor, was bold enough to suggest, "Extract all the noble passages from Schumann's symphonies and combine them into a single fantasia -- Reminiscences of Schumann." Yet, no longer are Schumann's symphonies half-heartedly admired; after the acceptance of Brahms's four symphonies as "classics," Schumann, who was Brahms's mentor, has received his long due respect. The desire by some who felt they had to fix or correct his symphonies has finally disappeared. Today's performance by the ISU Symphony is with the original Schumann orchestration.

Many music historians believe *Symphony No. 3* to be Schumann's best, although he wrote it very quickly. The speed with which it was composed was remarkable for him as the progress of his work often suffered from his frequent attacks of "rheumatism" and "hypochondria" that doctors now think may have been depression or even complications from syphilis, stroke and/or schizophrenia.

Schumann composed this symphony in the Rhine Valley town of Düsseldorf, to which he had moved in September 1850, to take up a post as conductor. He had never spent any time near the great Rhine River before, having lived most of his life in Saxony, where he was born. The new position allowed him to have a direct experience with orchestral players; it initially made him optimistic and at ease, probably for the last time in his life. In October he wrote his *Cello Concerto* and conducted its first performance; a month later he began to sketch and score this symphony. He conducted its premiere performance on February 6, 1851, to an audience and music critics who were very reserved in their initial reception. Three years later, on February 27, 1854, Schumann tried to commit suicide by throwing himself into the Rhine, but was quickly rescued and hospitalized for the remaining two and a half years of his life.

Actually, this symphony is the fourth symphony Schumann had composed, not the third symphony, although it bears the number three. After he wrote his second symphony, with which he was not pleased, he then composed two more, of which this one is the second. After he completed this one, he did return to the discarded symphony, worked on it some more, and it became what we now know as *Symphony No. 4*, although it was conceived before *Symphony No. 3*.

The name by which this symphony is known, "Rhenish," was appended after Schumann wrote to his publisher, Simrock, that he wished he had composed a greater work about the Rhine, although he felt this one, "...perhaps mirrors here and there something of Rhenish life." He later said he aimed to picture the Rhine valley in the "...joyous simplicity and fresh naturalness of its folk life," but he also explained that he felt descriptive titles were not necessary. "One ought not to show one's heart to people. A general impression of an art work is more effective; the listener then will not institute any absurd comparisons." Schumann was pleased with his product; he believed he had never before succeeded in bringing forth as much richness of romantic expression in an orchestral work.

The principal subjects of the exultant first movement, "Lebhaft" ("Lively"), are long and glorious melodies that derive a large part of their vitality from the complex, syncopated ambiguity of their rhythmic structure. Next comes the Scherzo, "Sehr mässig" ("Very moderate"), whose easygoing main theme is announced by the cellos and the bassoons. Some historians find in it suggestions of

the majestically flowing waters of a great river; Michael Steinberg called it, "...an agreeably galumphing country dance." Schumann labeled it "Morning on the Rhine." The third, a lyrical movement was titled simply "Nicht schnell" ("Not fast") and sounds very idiosyncratically Schumann, rather than fitting the outlines of a traditional slow movement of a symphony. Clarinets and bassoons announce the main theme against viola accompaniment and pizzicati strings.

The fourth movement, "Feierlich" ("Solemn"), is usually called the "Cathedral Scene," and is slower than the movement that precedes it. On November 12, ten days after Schumann had begun writing this symphony, he and his wife went to Cologne to attend the ceremonies at the Cologne Cathedral in which the Archbishop was installed as Cardinal. A few days later, he noted in his score that this fourth movement was, "in the character of an accompaniment to a solemn ceremony." After the first performances of the work, Schumann eliminated the description. In this movement, Schumann introduces trombones, instruments which had not yet found their normal place in the symphony orchestra; at the time, they were more identified with ecclesiastical and theatrical music. Written in a kind of contrapuntal style, including qualities of polyphonic style, this movement befits the awesome impression the monumental Gothic edifice made on Schumann.

The fifth movement, an unusual extra movement, is a bright and cheerful finale, "Lebhaft" ("Lively"). Some annotators have remarked that it is supposed to portray a festival held in the Rhineland; others say it is an extension of the Cathedral section. The movement brings back echoes of themes from the first and third movements; it also includes a triumphal return, at the end, of the music of the Cathedral movement.

This symphony is scored for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani and strings.

Program Notes by Susan Halpern

Biographical Notes



RACHEL ANN MILLER – Mezzo-Soprano

Rachel Ann Miller is a Junior Vocal Music Education major at Illinois State University. She is a student in the vocal studio of ISU Professor Debra Austin. At Illinois State, Rachel is a proud member of the Concert Choir, Madrigal Singers, and is a professional member of the American Choral Directors Association and Sigma Alpha Iota. Rachel recently appeared in Illinois State's Production of *Così fan Tutte* (Dorabella).



DEVIN CANO – Saxophone

Devin Cano is a senior music education and saxophone performance major at Illinois State University. He is a member of the saxophone studio of Dr. Paul Nolen. He was the 2017 State NAFME Collegiate President for Illinois and currently serves as President for the National Association for Music Educators Collegiate Chapter at Illinois State University. He is vice-president for the Saxophone Society at Illinois State University and was rewarded a Friends of the

Arts Grant for the saxophone studio's premiere at the North American Saxophone Alliance in 2018. He has performed in multiple groups such as the Peoria Municipal Band, Illinois State University Wind Symphony, Jazz Ensembles, Saxophone Quartet and Redbird Saxophone Ensemble. Devin volunteers and assists with junior high and high schools in the Bloomington-Normal area with woodwind sectionals.



GLENN BLOCK – Music Director and Conductor

Glenn Block is in his 28th year as the Director of Orchestras and Professor of Conducting at Illinois State University. From 1983 - 2007, he led the Kansas City Youth Symphony program to being one of the largest and most recognized youth symphony programs in the country. Prior to coming to Illinois in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. From 1972 - 1974, he was Music Director of the San Diego Chamber Orchestra and from 1968 - 1974; he served as Principal Double Bass of the San Diego Symphony and Opera Orchestras. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He also received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in 42 states with all-state and professional orchestras in the United States, Europe, Asia and South America.

Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States, Canada, Europe, Asia and South America. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants that have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin. In 1985, he was appointed Research Consultant to the Orchestra Library Information Service (OLIS) of the American Symphony Orchestra League, where responsibilities included the organization of critical sources and errata information for the orchestral repertoire housed in a national database in Washington, D.C. He has served as a member of the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and the Board of Directors of the American Symphony Orchestra League.

Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, Italy and South America in 2013 (Brazil, Argentina and Paraguay.) Dr. Block led the Youth Symphony of Kansas City on four international tours to Spain (1992), Canada (1996) Italy (2000), Budapest/Vienna/Prague (2004) and three national tours to Chicago, St. Louis and New York's Carnegie Hall. The Youth Symphony of Kansas City was invited by MENC to be the broadcast orchestra for the 1995 World's Largest Concert and to perform at the 1996 MENC annual convention.

Beginning in 2012, he has annually toured extensively through South America with concerts in Brazil, Argentina and Paraguay. In the summer of 2014, he returned to South America, and also guest-conducted in Italy, with concerts in Pescara, and in the mountains of Abruzzo. In the fall of 2015, he returned to Buenos Aires to make his conducting debut at the Teatro Colón, and a second trip to Argentina to conduct in Mar del Plata in November of 2015.

In January, 2016, Dr. Block was on sabbatical for the entire second semester from Illinois State University, living and conducting in South America, researching *El Sistema* orchestra programs in South America, Italy and Vietnam. He conducted additional concerts throughout South America, guest-conducting and teaching conducting in Brazil, Argentina, Paraguay, Uruguay, Italy, and Vietnam. During the month of July, 2016, Dr. Block conducted four orchestras in Asunción, Paraguay: the Orquesta de los Reciclados Instrumentos of Cateura (Recycled Instruments Orchestra), Orquesta de la Policía Nacional, Camerata Miranda and the OCMa, made up of the principal players of the OSCA (Orquesta Sinfónica de la Ciudad de Asunción).

In 2018-2019, he will be returning to guest-conduct in Argentina, Paraguay, Uruguay, Italy, China and Vietnam, in addition to his concerts in the United States. He has been invited to serve as Principal Guest Conductor with the National Symphony of Vietnam in Ho Chi Minh City for the 2017 -2018 season. In June of 2017, Dr. Block returned to Argentina to guest-conduct the

Orquesta Sinfónica de Salta, the National Youth Orchestra of Argentina on tour to Buenos Aires, the Filarmónica de Chascomus, and was invited to lead the V. International Seminario in Dirección Orquestal (Seminar in Orchestral Conducting) at the Teatro Colón in Buenos Aires, Argentina. He returned to the Teatro Colón in November, 2017 to again lead the Academia Orquesta. In 2018, he will be returning to guest-conduct and lead conducting seminars in Vietnam, China, Italy, Argentina, Uruguay, Paraguay and Brazil.

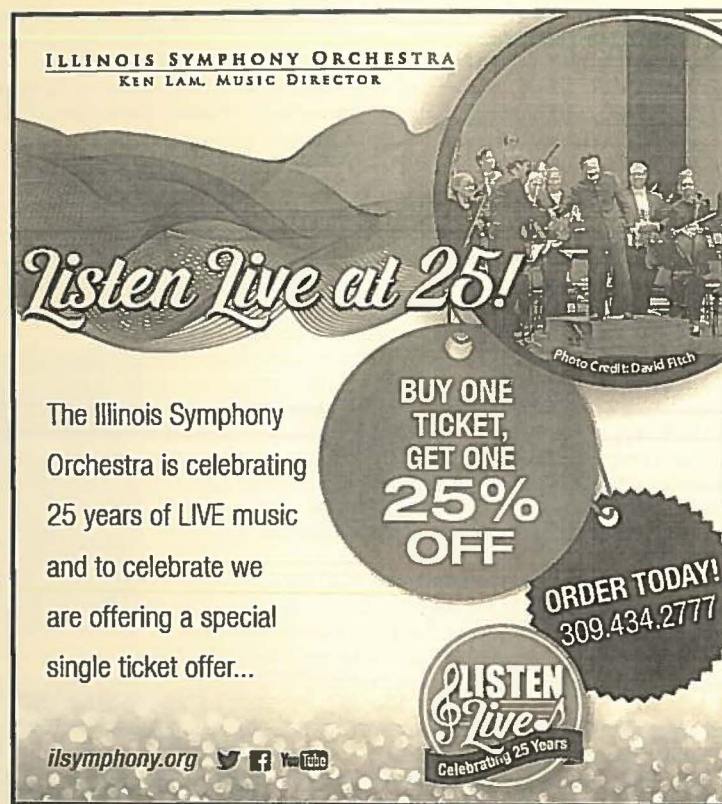
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Illinois State University Symphony Orchestra

ISU Symphony members in each section are listed alphabetically after the principal players.

VIOLIN I

Kelsey Klopfenstein, *concertmaster*
Asa Church
Jillian Forbes
Alicia Gummess
Michael Priller
Nathaniel Quiroz
Rhoda Roberts
Charlea Schueler

VIOLIN II

Tyler Goldman, *principal*
Nathan Anton
Grace Bang
Maiya Favis
Breanna Magpantay
Atsuko Masuyama

VIOLA

Regina Vendetti, *principal*
Mary Barba
Rhiannon Cosper
Alex Daniels
Sara Johnson
Breann Laermans
Samuel Meade
Douglas Temples
Sophie Walker

CELLO

Aaron Gomez, *principal*
Eric Friel
Justin Haarz
Miranda Mata
Erin Murphy
Sydney Smith

DOUBLE BASS

Adriana Lizardi Vazquez, *principal*
Katy Balk
Whitney Morelli
Mollie Zweiban

FLUTE

Alexandra Clay, *principal*
Elizabeth Briney
Joyce Choi
Brianne Steif
Benjamin Wyland

OBOE

Samantha Rizzi, *principal*
Kaitlynn Bieglmenn
Alyssa Dees

CLARINET

Taeycong Jung, *principal*
Tyler Devault
Peyton Kerley
Thomas Shermulis
Brian Zielinski

BASSOON

Adriana Sosa, *principal*
Katelyn Fix
Bradley Sarmiento

HORN

Leah Young, *principal*
Jordan Schultz
Mary Pat Robey
Thomas Wade
Kristin Wooldridge

TRUMPET

Amber Hozey, *principal*
Brendan Korak
Zachary Taylor

TROMBONE

Jordan Harvey, *principal*
Samantha Phipps
A.J. Nemsick, *bass trombone*

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